

MAJOR AND MINOR.

The Harmonie Orchestra under the direction of E. A. Schubert, gave a grand concert at Mittelberger's Opera House, St. Charles, Mo., on the 2d ult. The programme was excellent and popular and drew a large and appreciative audience. Mr. Schubert, the director, is a young and rising musician.

A New Organ.—Messrs. Geo Kilgen & Son, of St. Louis, the renowned organ builders, have just completed a grand organ for the new Temple Kehilath-Anshe Mayria, corner Thirty-Third and Indiana avenues, Chicago, Ill. This instrument is among the largest church organs in Chicago, and the excellence, durability and finish of the work in every detail, however insignificant, have been carried to the highest

attainable standard, the instrument as a whole being a representative one of the perfection to which the art of organ building has advanced. The following is a summary of the stops and pipes:

Great Organ.....	11 Stops,	793 Pipes.
Swell Organ.....	14 "	903 "
Choir Organ.....	8 "	488 "
Pedal Organ.....	5 "	140 "
Total Speaking Stops...38		Total Pipes...2324
Pneumatic Couplers.....3		
Mechanical Registers.....6		
Pedal Movements.....9		
Total.....56		

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with \$1.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—112 N. Fourth Street, and Union Depot.

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MAJOR AND MINOR.

The handsome cut of Forest Park University is exciting great attention all through Missouri and the west. Sorry that we have not some few more of the homelike interiors that deprive this building entirely of the appearance of a public institution, and make it seem rather a large, roomy house. Let us say that it is stamped with all the beautiful characteristics of J. G. Cairns' well-known architecture, proportion, beauty of color, harmony of parts, comfort of internal arrangement, pretty little nooks, and home-likeness everywhere.

Carlyle Petersilea's Future Plan.—As Mr. Petersilea will be no longer connected with any Conservatory of Music, his friends naturally desire to be informed regarding his future movements. In 1871, a Music School, known as Carlyle Petersilea's Music School, was opened, which was in reality a com-

plete Conservatory of Music, employing many teachers and giving instruction upon other instruments beside the Piano and Organ. This school, which was afterward located on Columbus Avenue, from 1875 to 1886, was known as the Petersilea Academy of Music, Elocution and Languages.

Mr. Petersilea has now re-opened his school at Steinert Hall, Boston, Mass., but the instruction will be confined to two departments only, namely, piano playing and singing, both of which will be exclusively instructed by Mr. Petersilea, who, in addition to his well-known powers as a Pianist, Lecturer, and Musical Analyst, is a cultivated tenor singer. His aim is to make his school conspicuous by the excellence of his showing, and a most important feature of his instruction will be that of finishing and giving style and the most artistic interpretation to concert pianists and singers. Carlyle Petersilea was a musical prodigy, and at twelve years of age played among numerous other compositions, the forty-eight preludes and fugues of Bach from memory.

To be satisfied with anything you get and possess, is a pleasure you or no one else objects to. Even in such a thing as an umbrella, it pays to always get the best made. If you would have the pleasant experience of having an umbrella that does not get out of order continually you should go to Namendorf Bros. Store and factory, 314 North Sixth Street, opp. Barr's.

Through Cars to the Summer Resorts of the North.—The Burlington Route will, until further notice, run through cars between St. Louis and Spirit Lake, Minneapolis and St. Paul, making through connections with all through car lines for the summer resorts of the North and Northwest. Ticket Office, 112 N. Fourth Street.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

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Is hereditary and one of the most prolific sources of disease. It causes glandular swellings, sores, tumors, ulcers, catarrh, hip and spinal disease, and consumption. To eradicate this terrible poison from the system, Ayer's Sarsaparilla is the universally popular specific.

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"For many years I was afflicted with scrofulous running sores, which, at last, became so bad, the doctors advised amputating one of my legs to save my life. I began taking Ayer's Sarsaparilla and soon saw an improvement. After using about two dozen bottles, the sores were healed. I continue to take a few bottles of this medicine each year, for my blood, and am no longer troubled with sores. I have tried other reputed blood-purifiers, but none does so much good as Ayer's Sarsaparilla."—D. A. Robinson, Neal, Kans.

"Ayer's Sarsaparilla is rapidly curing my niece of scrofula."—Ephraim Caffall, P. M., Losee, Utah.

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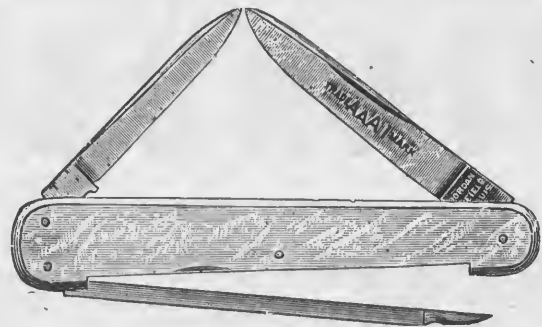
—D. P. Kerr, Big Spring, Ohio.

"We have a large sale of Ayer's Sarsaparilla. One of our doctors is now prescribing it in scrofulous cases and it always gives satisfaction."—Strickler & Boorse, Sterling, Ill.

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MUSICAL REVIEW

KUNKEL'S

AUGUST, 1891. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 14—No. 8.

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AUGUST, 1891.

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When a subscription is renewed, it should be so stated in order that it may be continued from the last number received.

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ST. LOUIS EXPOSITION.

Good News To Our Patrons.

We have the pleasure of announcing to our country sisters, cousins and aunts the proximity of the great St. Louis Exposition season for 1891—the coming of the ever popular Gilmore and his unrivaled band and festivities that sound the praise of St. Louis the world over.

No where is the hospitality of St. Louis equalled, and every one of her five hundred thousand inhabitants is willing to do his share in honoring Gilmore, his band and every visitor to her sights.

The Exposition in September this year will surpass anything of the kind ever attempted anywhere. No effort has been left undone by the directors and manager to make it a success never to be forgotten. The features that have aided the past repulse have again been secured to win new favors. The celebrated Gilmore's Band, with its new repertoire and incomparable artists, will again fill the vast Music Hall from the stage to the door. The merchants of St. Louis are vying with one another to have the most attractive exhibit. Without our great Exposition and its magnificent opportunities, we would feel ages behind; as it is, we surpass everything. With President Sam Kennard and Manager Gaiennie doing their utmost to surprise and delight us—St. Louis may well be proud of its Exposition, and the work of its management.

DEATH OF CHARLES KINKEL.

On the 12th ult. occurred the death of Charles Kinkel, the well-known composer, at Shelbyville, Ky. The announcement of his death cast a gloom of sorrow over the citizens of Shelbyville, where he had spent nearly thirty-two years of a most useful life. Death came after a short illness, and was due to the insufficiency of the tricuspid valve of the heart.

Charles Kinkel was born in the town of Wattenheim, Germany, January 27, 1832. After finishing the public schools of his native town, he entered the Latin school of Grumstadt, from which he was graduated. He then prosecuted his studies at the Gymnasium at Reinfeltz, where, in addition to Latin, Greek and French, his musical education was completed.

He then came to America. He taught for a short time near Hamilton, Ohio, then at Cincinnati and afterwards, from 1853 to 1858, at Lexington, Cynthiana and Nicholasville. In 1858 he accepted a position in Shelbyville.

He was married to Miss Florence Norvell, of Virginia, December 1, 1864. Four children were born of this union. Mrs. Kinkel died April 12, 1878. Mr. Kinkel remained in Shelbyville, with the exception of about two years spent in St. Louis, and was one of its leading and most enterprising citizens. He was a fertile writer, and his compositions, which are of a popular order, are known and played throughout the land. Mr. Kinkel was a self-made man, and owed his success in life to his sterling qualities. He was an indulgent father, a considerate neighbor and a true citizen. He was sixty years of age at the time of his death.

It may here be stated that Mr. Kinkel was a cousin of the Kunkel Brothers. The family name was "Künkel," which was modified to "Kinkel" by one branch of the family, and to "Kunkel" by the other branch.

IN MEMORIAM.

The sudden and unexpected death of Mrs. Grayson, better known in St. Louis, and especially among music-loving people as Mrs. Mattie Hardey, leaves a void, both socially and musically, which it will be hard to fill. Her death, at this time, has filled the hearts of all with deep and sincere regret as she had apparently just reached the apex of her life. Trials, troubles and disappointments come to us all, but it seemed as if she had really more than her share; in spite of all, however, she bravely faced the "battle of life" alone and unaided, and not only took care of herself, but materially assisted those around her who unfortunately needed it.

Truly, the well-known lines, "For, as gold is tried by the furnace," etc., applied to her in a remarkable degree, and when just one short year ago this month her happy marriage took place, there were many who rejoiced just as much as if it had been one of their own family. Wm. Grayson, her husband, is a man of excellent character, a representative business man of the city, and was most devoted to his wife whose every happiness was his tender solicitude.

Of Mrs. Grayson's vocal ability little need be said in St. Louis, as all who have heard her in concert or church can only voice a unanimous opinion as to its perfection. Her early studies were carried out with that completeness and conscientiousness which characterized her work, and enabled her at all times to command a position in the musical world second to none.

When the Choral Society started in the old Mercantile Library Hall, Mrs. Hardey was one of the first soloists, and her work then, as at all times since, gave unequivocal satisfaction. As a choir singer she was pre-eminent, not only on account of

George Enzinger has removed from 2624 Rutger street to 2818 Russell avenue.

Charles Bauer plays at the Bellevue; he is one of the best baritone soloists in the city.

J. Otten, director of the Choral Society, went east. He has engaged a first-class bassoon player for his orchestra.

Aug. F. Rosen, it is rumored, has tendered his resignation as organist of the Third Congregational Church; it has not yet been accepted.

Franz Bausemer, the well-known teacher and critic, is able to be about again, having recovered somewhat from the severe accident that befell him last winter.

A. E. Whittaker, the enterprising piano dealer of 1518 Olive street, spent several pleasant weeks at Lake Minnetonka and St. Paul, going and returning by boat.

The Musicians Aschenbreedel Club gave a picnic on the steamer Grand Republic, the 16th ult. A very enjoyable time was spent, games and sports enlivening the day.

"Our Boys" march, by O. Anschuetz, created quite a furore at Tower Grove Park where it was played at a recent concert. It is a good, dashy piece written in the author's happiest vein. Mr. Anschuetz has written quite a number of compositions for the piano, all of them very good.

Paul Mori is spending vacation in Kentucky, where his father resides. While there, he will give some church concerts for the benefit of the Reformed German Church. Mr. Mori is the author of several very creditable compositions. His latest work, "Sonatina," appears in this number. He is an able and successful teacher.

The new conservatory of music built by Messrs. Waldauer and Epstein, the directors of the Beethoven Conservatory, will be completed the 1st of November. This will be one of the handsomest and best equipped institutions in the country. With the high reputation of the faculty and the facilities offered, the conservatory will remain a pride to our city and unsurpassed by any conservatory elsewhere.

The French Fete celebration at Koerner's Garden on the 14th ult. was one of the principal events of the season. Mr. Emil Karst prepared an excellent programme which included the "Salute a la France," by Mrs. Steinmeyer-Rockel, "Star Spangled Banner," by Mrs. Louis A. Peebles, "Souvenir a la France," by Wayman C. McCreery, "La Marseillaise," by Mme. Eugenie Dussuchal and "Hail Columbia," by Mmes. Peebles and Dussuchal. These artists were received with enthusiasm and sang in a manner that completely enthralled their hearers. Mme. Eugenie Dussuchal has participated in the French Fete celebrations for the past eleven years.

MAJOR AND MINOR.

Gilmore.—The daughter of P. S. Gilmore, the bandmaster, has written a novel which will soon be published.

Miss L. G. Carson gave a pupil's recital at the residence of F. M. Mytinger, White Hall, Ill. Miss Carson contributed several very effective numbers to the programme.

W. D. Armstrong, of Alton, was among the composers whose compositions were rendered at the meeting of the Illinois Music Teachers' Association held at Jacksonville.

Albani.—At the close of Mme. Albani's engagement with Mr. Abbey's Italian Opera Company next season she will sing in a number of concerts and oratorios throughout the United States and Canada.

Perugini, the tenor, is about the same off as on the stage. He began to grow deaf about four years ago, and his hearing has grown duller, and duller, till now it is almost impossible for him to keep the key.

Mr. Ignaz Leybach, a once popular and certainly very industrious composer of pianoforte pieces, lately died at Toulouse, at the age of seventy-four. He was born in Alsace, and studied under Kalkbrenner, and under Chopin, according to some writers. He has been organist at the Toulouse Cathedral for forty-seven years. His compositions include more than two hundred pianoforte pieces.

M. A. Gilsinn celebrated the birthday of his little daughter Etta, on the 16th ult. with a musicale. Among those present were: Miss Dorothy Quinlan, Miss Maggie Bannan, J. Rohan, Masters S. and C. Clark, Miss M. E. Gilvary, Rev. M. S. Gleason, of Kansas City, Louis C. Stumpf and Mrs. Arthur McHugh, contralto, of Philadelphia, sister of Mr. Gilsinn; all contributed to the enjoyment of the occasion and a good time was indulged in.

We rejoice to learn that Miss Lillian E. Hyde will return to Forest Park University the coming school year. Her artistic insight and her fine interpretation of our classic authors in music, have done much to maintain the high standard of music in the University. Her many friends in St. Louis will rejoice to welcome her back to the organ at the Presbyterian Church. It was feared that the fine positions offered her in the east would tempt her elsewhere, but St. Louis will rejoice to retain her well-known favorite.

CITY NOTES.

W. H. Pommer is in Milwaukee for a short vacation.

Mrs. Kate J. Brainard is passing the summer near Davenport, Iowa.

Miss Laura Fisher is teaching vocal music at the Beethoven Conservatory.



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Joseph Wieniawski, now giving pianoforte recitals in London, is a brother of the late Henri Wieniawski, so famous as a violin virtuoso. Henri was given on one occasion a concert in a German town, and was much concerned at the small sale of tickets. He sauntered into a music shop outside which was displayed a placard announcing in large letters, "Wieniawski to-night," and was followed by a fat old gentleman, who asked for a whole row of tickets, expressing at the same time his admiration for Wieniawski's talents. Henri, who stood by unobserved, rubbed his hands and felt inches higher, but to his great dismay, the old gentleman, after paying, added, "he is a great pianist." The music-seller corrected him. "Violinist you mean." "Ach Gott!" he shouted, "the only Wieniawski I know is a pianist. Give me back my money."

Kunkel Bros., St. Louis, Mo.

GENTLEMEN—Your "Music Cabinet," No. 2, arrived some days ago. I was more than pleased with it. It is a beauty and no mistake. I do not in the least regret my work of getting up the club, although a new and not a very pleasant occupation to me, the result is very, very satisfactory.

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OMAHA, NEB., July 6th, 1891.

THE POINT.

"A 1"

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Silk and Velvet Store.
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Why should the music at Forest Park University attract superior attention? The thorough classical course, the mathematics and sciences ought to attract our people as well. The School of Art is presided over by Miss Nellie Curlee from Boston, and the young ladies will be seen this fall, with their handy sketching outfits taking many a little choice bit in Forest Park. Their water-colors were much admired at the closing exercises.

Swedish culture and the Swedish movements, as taught at Forest Park University, are very helpful to give the young girls grace and strength. If we could whisper a word in the ear of one or two young ladies whom we see occasionally on the promenade, we would say, try what can be done to deprive you of those heavy round shoulders, that awkward gait and give you that greatest charm—a finely carried figure.

What Everybody Should Know.—That the Burlington Route runs two daily trains to Denver, Kansas City and the West with only one change of cars between St. Louis and the Pacific Coast. Reduced rates for tourists are made to Colorado, Utah, Idaho, Montana, Wyoming, Dakota and Alaska points. Ticket offices, 112 N. Fourth St. and Union Depot.

The Olympia Quartette is now composed of C. A. Metcalf, 1st tenor; W. M. Porteous, 1st base; G. H. Bahrenburg, 2nd tenor; and H. F. Niedringhaus, 2nd base. Mr. Porteous takes the place of G. A. Kissel. With these splendid voices the quartette will do excellent work the coming season.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

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Words by I. D. Foulon

Religioso. ♩ - 60.

Translation by H. Hartmann.

Music by Charles Kunkel.

With sentiment and fervor.

3. Dies Lied, es trock -	- ne Dir	die Thra -	nen Dei - ner
2. Die Stimm', sie zit -	- tert nicht,	als ob	das Lob - tied
1. O, fürch - te nicht,	ihr Mund	sei starr	wie th - re

Recitative.

1. You lis - ten not	a - right,	who think	she sings no
2. That voice, it fal -	- ters not,	as if	its task were
3. Shall not her glad -	- some song	help dry	the fall - ing

3. Angst	Es trös -	- te Dich um sie,
2. neu;	Be - kannt	ist je - der Laut;
1. Hand	Ent - flieh'	dem Lärm der Welt

1. more!	Shut out	the noise of	earth;
2. new;	Fa - mil -	- iar are the	strains
3. tear!	Shall not	these heav'n - ly	notes

3. für die Du jetzt o bangst Er - he - be drum Dein Aug' er
 2. sie singt so süß und treu; Im Glau - ben hier ge - übt in -
 1. und horch nach je - nem Strand Und durch den frost' - gen Hauch, der
 Gloomy.

1. hark tow'rd the oth - er shore And thro' the chil - ly mists that
 2. it sings so well and true. It sang them here in faith, in
 3. cast out all shade of fear! Shall we not look a - bove un -

3. gieb Dich dul - dend still; Im Glaub' in Hoffnung beug' Dich tröst - lich,
 2. mit - ten ird - schen Nichts Singt sie es dort ver - klärt im Hoch - zeits -
 1. ü - ber'm Stro - me schwebt Vom sonn' - gen E - den her, das Dich mit
 Hopeful.

1. hov - er o'er the stream, From heav - en's sunbright hills, of which we
 2. midst of earth - ly night, It sings them o - ver there now faith has
 3. to God's ho - ly hill, And bow in Faith and Hope, in Hope sub -

3. tröst - lich sei - nem Will' Die Lie - be bleib für - wahr bis
 2. kleid, im Kleid des Lichts, Das Lied der ew' - gen Lieb', der
 1. Glanz mit Glanz be - lebt Ver nimm der Lip - pe Laut, ver -
 pp Affectively.

1. catch, we catch a gleam, You'll hear her lov - ed voice, more
 2. turn'd, has turn'd to sight. The songs of love de - vine, the
 3. miss - ive to His will Well know - ing Love re - mains, un -

3. auf den letz - ten Tag,
 2. Gna - de Hoch - ge - dacht
 1. klärt er - hab - ne Weis

Da Gott die
 Den Preis dem
 Im Psal - - - - - ter

1. glo - rious, yet the same, Sing on in
 2. songs of sav - ing grace, The prais - - - es
 3. to the per - fect day When from our

cres. f

3. Thrä - nen all ge - wiss zu still'n ver -
 2. höch - sten Gott vor sei - - nem An - - ge - sicht.
 1. ih - res Herrn, zu Je - - su Chris - te Preis.

1. glad - der tones the praise of Je - sus' name!
 2. of the Lord, she now sees face to face.
 3. eyes our God shall wipe all tears a -

rit.

1. 1st and 2nd verse.

mag Ge - wiss zu still'n, zu still'n ver - mag.

p

2. 3d verse. Shall wipe all tears all tears a - way!

pp

* Ped. * Ped. * Ped. * Ped. * Ped.

THE VIOLET'S FATE.

(VEILCHENS GESCHICK.)

Translation by H. Hartmann.

Georgia Towner.

Andante con moto ♩ - 126.

The piano introduction is in 3/4 time, marked 'Andante con moto' with a tempo of 126. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated at the end of several measures.

2. Veil-chen, so lieb-lich, so zart,.....	Kin - der des mai - frischen
1. Veil-chen, von Lip - pen so roth.....	Ehst ihr ge - küsst; nun ver-

The first vocal entry is in 3/4 time. The melody is simple and lyrical. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are in German and English.

1. Vi - o - lets blacken'd and dead.....	Torn from your place on her
2. Vi - o - lets dain-ty and sweet.....	Born of the dews and the

2. Weh'n,.....	Nicht in dem Staub lass, die Art.....	Ich
1. blasst,.....	Fal - bend am We - ge und tod,.....	O!

The second vocal entry continues the melody. The piano accompaniment remains consistent. The lyrics are in German and English.

1. breast.....	Kiss'd by her lips sweet and red.....	O
2. May.....	Not in the dust and the heat.....	I

2. seng - end und schmach - tend ver - gehn.
1. Wer beut euch letzt - lich die Rast!

Nein, in der herr - lich - sten
Sollt euch in Buch o - der -
Un poco più mosso.

1. where have you found fi - nal rest! Treas - urd in cask - et or
2. leave you to per - ish to - day Nay in the lord - li - est

2. Weis' Bet - te ich heu - te euch zu; Und Kö - nt - gen
1. Schrein Ber - gen ein wei - hend Ge - schick, Ach, sollt ihr zer -

1. book Hal - low'd by mem - or - ies sweet! Or crush'd without
2. state Proud shall you go to your rest Yes, Kings could but

2. wä - re es Prets, Fin - den ihr Bu - sen zur Ruh'.
1. tre - ten hier sein Oh - ne Ge - dank' o - der Blick?

1. thought or a look Care - less - ly un - der her feet!
2. en - vy your fate Dy - ing to - night on her breast

a tempo.

MARCH OF THE GOBLINS.

(KOBOLDEN MARSCH.)

Julia Riré-King.

Come, goblins, come!
'Tis now the midnight hour;
Come, goblins, come!
The world is in your pow'r.
Forth from your secret homes,
Ye goblins, elves and gnomes!
For, in yon hollow ground,
Till break of day,
The mystic circle 'round,
We'll trip away.

Haste, goblins, haste!
For, soon the East will glow:
Haste, goblins, haste!
Ere long the cock will crow.
Ye know the gnomic law:
All must at dawn withdraw,
Lest mortal eye desery
Your mystic haunt—
See, see the red'ning sky!
Cockerow!—Avaunt!! I. D. F.

Allegro. M. M. ♩ = 120.

SECONDO.

Primo. *Giocoso.*

The musical score is written for piano and voice. It begins with a tempo marking of *Allegro. M. M. ♩ = 120.* and a section labeled *SECONDO.* The piano part is in 4/4 time and key of D major. It features a 'Primo' section and a 'Giocoso' section. The vocal part includes lyrics and musical notation with various markings such as 'cres', 'cen', 'do', and 'Red.'.

MARCH OF THE GOBLINS.

(KOBOLDEN MARSCH.)

Julia Rire'-King.

Allegro. M.M. ♩ = 120.

PRIMO.

p *Giacoso.*

p *cres* - *cen* - *do*

cres - *cen* - *do* *cres* - *cen* -

do *cres* - *cen* - *do* *ff*

Red. * *Red.* *

Red. * *Red.* * *Red.* *

SECONDO

This page of musical notation is for a piano piece, titled "SECONDO". It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The first system features a treble staff with a key signature of two sharps (F# and C#) and a common time signature. The bass staff begins with a forte (*ff*) dynamic. The notation includes chords and single notes, with articulation marks (carets) above the treble staff. The bass staff has a "Red." marking and asterisks (*) below it.
- System 2:** The second system continues the piece. The treble staff has a *p* (piano) dynamic. The bass staff has a *sf* (sforzando) dynamic. The notation includes chords and single notes, with articulation marks above the treble staff. The bass staff has a "Red." marking and asterisks (*) below it.
- System 3:** The third system features a treble staff with a *f* (forte) dynamic. The bass staff has a *f* (forte) dynamic. The notation includes chords and single notes, with articulation marks above the treble staff. The bass staff has a "Red." marking and asterisks (*) below it.
- System 4:** The fourth system features a treble staff with a *f* (forte) dynamic. The bass staff has a *p* (piano) dynamic. The notation includes chords and single notes, with articulation marks above the treble staff. The bass staff has a "Red." marking and asterisks (*) below it.
- System 5:** The fifth system features a treble staff with a *pp* (pianissimo) dynamic. The bass staff has a *p* (piano) dynamic. The notation includes chords and single notes, with articulation marks above the treble staff. The bass staff has a "Red." marking and asterisks (*) below it.

PRIMO

8^a

ff *f*

Red. * Red. * Red. *

8^a

p *f*

Red. *

f *p*

f *p*

pp *p*

SECONDO

First system of musical notation. The piano accompaniment is in a grand staff (treble and bass clefs). It includes fingerings (e.g., 3, 1, 1, 3, 1, 3, 3, 2, 3, 4, 2, 4, 1, 3, 4, 3, 2, 4, 1, 4, 2) and dynamics like *cres* and *cen*. The vocal line is in a single staff with a treble clef, featuring the syllable *do* and dynamic markings *f* and *sf*.

Second system of musical notation. The piano accompaniment continues with dynamics *f*, *f*, *f*, *f*, and *ff*. The vocal line features a melodic phrase with a crescendo hairpin. There are also some markings like *Red.* and *** below the piano staff.

Third system of musical notation. The piano accompaniment includes dynamics *f* and *sf*. The vocal line features a decrescendo hairpin and ends with a *p* (piano) dynamic marking.

Fourth system of musical notation. The piano accompaniment includes dynamics *pp* and *cres*. The vocal line features a decrescendo hairpin and ends with a *cen* marking.

Fifth system of musical notation. The piano accompaniment includes fingerings (e.g., 3, 2, 1, 2, 5, 1, 3, 1, 1, 3, 1, 3, 4, 3, 2, 4) and dynamics like *cres* and *cen*. The vocal line includes the syllable *do* and dynamic markings *f* and *sf*.

PRIMO

4. 1. 1 2. 4. 1. 3 2. 4. 3 2. 4. 1. 4. 8^a 3 2. 4. 3 2. 4. 1. 4. 2.

1. *cres* - - - *cen* - - - *do.* 3 2. 1. 3 2. 4. 1.

4. 1. 2. 1. 4. 8^a 3 2. 1 3. 3 2. 1 3. 1 2 3 1.

sf *sf* *sf* *sf* *ff*

Red. * *Red.* *

4. 2. 4. 2. 1. 3 2. 4. 2. 3 2. 4. 2. 1. 2. 4.

f *f* *p*

2. 4 3 2. 1. 1 2. 4. 1. 1 2. 4. 1. 3 2. 4. 3 2. 4.

pp *cres* *cen*

1. 4. 1. 2. 4. 1. 1 2. 4. 1. 3 2. 4. 3 2. 4. 1. 4. 8^a 3 2.

do. 1. *cres* - - - *cen* - - - *do* *ff* 3 2.

SECOND

This musical score is for a piece titled "The Merry Widow" (No. 10), composed by Franz Lehár. It is a piano solo in 2/4 time, marked "Moderato". The key signature has two sharps (F# and C#). The score is written for the right and left hands on a grand staff. The right hand features a complex melody with many triplets and slurs, while the left hand provides a rhythmic accompaniment with some triplets. The piece concludes with a double bar line and a repeat sign. Below the staff, there are two "Red." markings and an asterisk, likely indicating where to place red ink or a red pen.

This musical score is for the first piece of 'The Merry Widow' by Franz Lehár. It is in 2/4 time and features a key signature of one sharp (F#). The score is written for a piano and includes a variety of musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *p* (piano). The piece is marked with a '3' in a circle, indicating a third ending or a specific tempo. The score is presented in a single system with two staves, and the music is written in a style typical of early 20th-century popular music.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in bass clef with a key signature of two sharps (F# and C#). The music is in 3/4 time. The first staff begins with a treble clef and a key signature change to one sharp (F#), then returns to two sharps. The second staff begins with a treble clef and a key signature change to one sharp (F#), then returns to two sharps. The piece consists of 12 measures. The first six measures are marked with a piano (p) dynamic. The last six measures are marked with a forte (f) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as fingerings and articulation marks.

[illegible][illegible]

PRIMO

First system of musical notation for the PRIMO part. It features a grand staff with treble and bass clefs. The music includes various fingerings (1-4), slurs, and dynamic markings such as *sf* and *ff*. A dashed box highlights a specific melodic line in the treble staff.

Second system of musical notation, continuing the piece with complex fingerings and dynamic markings like *sf* and *p*.

Third system of musical notation, showing a transition with dynamic markings *p* and *mf*.

Fourth system of musical notation, featuring a vocal line with lyrics "mf cres - cen" and "do." and piano accompaniment with dynamic markings *f* and *cres*.

Fifth system of musical notation, concluding the piece with dynamic markings *f*, *cres*, *cen*, and *ff*, and a final vocal line with "do."

SECONDO

First system of musical notation. Treble and bass staves. Treble staff has *ff* dynamic. Bass staff has *Red.* and asterisk markings. Fingering numbers 4, 2, 1 are shown above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has *ff* dynamic. Bass staff has *Red.* and asterisk markings.

Third system of musical notation. Treble and bass staves. Treble staff has *f* dynamic. Bass staff has *Red.* and asterisk markings. Fingering numbers 4, 2, 3, 1 are shown above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has *p* dynamic. Bass staff has *Red.* and asterisk markings. The text "de - cres - cen - do." is written across the staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has *p rit:* and *a tempo.* dynamics. Bass staff has *ppp* and *sf* dynamics. *Red.* and asterisk markings are present.

PRIMO

Handwritten musical score for the first system, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo/mood is marked *ff* (fortissimo). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system, continuing the piece. The key signature remains two sharps. The tempo/mood is marked *ff* (fortissimo). The notation includes various fingerings and articulation marks. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the third system, featuring a treble and bass staff. The key signature is two sharps. The tempo/mood is marked *f* (forte). The notation includes various fingerings and articulation marks. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the fourth system, featuring a treble and bass staff. The key signature is two sharps. The tempo/mood is marked *p* (piano). The notation includes various fingerings and articulation marks. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the fifth system, featuring a treble and bass staff. The key signature is two sharps. The tempo/mood is marked *rit: pp* (ritardando, pianissimo) and *a tempo. ppp* (allegretto, pianississimo). The notation includes various fingerings and articulation marks. The system concludes with a double bar line and a repeat sign.

WARUM?

WHY!

R. Schumann Op. 12. No 3.

Langsam und zart. (*Slow and tender*) ♩ = 60.

p Ped. Ped. Ped. Ped. Ped. * Ped. Ped.

ritenup. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo. Ped. Ped. Ped. * Ped. Ped. *f* Ped. * Ped. Ped.

rit. a tempo. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

* Ped. Ped. Ped. * Ped. Ped. Ped.

POLONAISE.

Allegro. ♩ - 108.

Hans Schmitt Op. 11. N° 2.

mf *p* *f*

Pedale

p *mf* *f*

melodia marcato.
leggero *f* *p*

marcato. *leggero.*

f *sfz*

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking and contains a series of eighth-note chords with fingerings 1 3 5, 3 1 2, 4 2 1, and 5 1. The bass clef staff contains a series of eighth-note chords with fingerings 4 2 1, 2 1 3, 2 5, 4 2 1, 1 3, 1 2, and 2. The system concludes with a *p* dynamic marking.

Second system of musical notation. The treble clef staff begins with a *f* dynamic marking and contains a series of eighth-note chords with fingerings 1 3 5, 3 1 2, 4 2 1, and 5 1. The bass clef staff contains a series of eighth-note chords with fingerings 4 2 1, 2 1 3, 2 5, 4 2 1, 1 3, 1 2, and 2. The system concludes with a *mf* dynamic marking.

Third system of musical notation. The treble clef staff begins with a *f* dynamic marking and contains a series of eighth-note chords with fingerings 5 4 3 2 1, 3 2 1, 4 3 2, and 5 4 3. The bass clef staff contains a series of eighth-note chords with fingerings 5 4 3 2 1, 3 2 1, 4 3 2, and 5 4 3. The system concludes with a *ruhig sanft.* dynamic marking.

Fourth system of musical notation. The treble clef staff contains a series of eighth-note chords with fingerings 2 1, 3 2, 4 3, and 5 4. The bass clef staff contains a series of eighth-note chords with fingerings 5 4 3 2 1, 5 2 1 3, 2 4 2 1, and 4 3 2 1. The system concludes with a *ruhig.* dynamic marking.

Fifth system of musical notation. The treble clef staff begins with a *ruhig.* dynamic marking and contains a series of eighth-note chords with fingerings 1 2 3 4 5, 4 3 2 1, 5 4 3 2 1, and 4 3 2 1. The bass clef staff contains a series of eighth-note chords with fingerings 5 4 3 2 1, 5 2 1 3, 2 4 2 1, and 4 3 2 1. The system concludes with a *ruhig.* dynamic marking.

First system of musical notation. The right hand features a melodic line with various fingerings (1, 2, 3, 4, 5) and a trill marked *fz*. The left hand provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The right hand continues the melodic development with a trill marked *fz*. The left hand maintains the accompaniment pattern.

Third system of musical notation. The right hand has a melodic line with fingerings. The left hand features a series of chords with fingerings. Performance markings include *p*, *poco rit.*, and *calando.*

Fourth system of musical notation. The right hand has a melodic line with fingerings. The left hand has a rhythmic accompaniment. The marking *sehr ruhig.* is present.

Fifth system of musical notation. The right hand has a melodic line with fingerings and a trill marked *fz*. The left hand has a rhythmic accompaniment. The marking *dimin.* is present.

First system of musical notation. The treble staff begins with a melody marked *mf* (mezzo-forte), featuring a sequence of eighth notes with fingerings 1 3 5, 3 4 5, and 1 2 1. The bass staff provides accompaniment with chords and single notes, including a *mf* section. The system concludes with a repeat sign.

Second system of musical notation. The treble staff continues the melody, marked *p* (piano) in the first measure and *f* (forte) later. The bass staff features a *mf* section. The system concludes with a repeat sign.

Third system of musical notation. The treble staff is labeled *melodia marcato.* (melody marked). The bass staff is labeled *leggero.* (light). The system includes a *f* (forte) section and concludes with a repeat sign.

Fourth system of musical notation. The treble staff is marked *marcato.* (marked). The bass staff is marked *leggero.* (light). The system concludes with a repeat sign.

Fifth system of musical notation. The treble staff features a *f* (forte) section. The bass staff includes a *ff* (fortissimo) section. The system concludes with a repeat sign.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and dynamic markings including *ff* and *f*. The bass staff provides harmonic support with chords and single notes, including fingerings (1-5).

Second system of musical notation. The treble staff continues the melodic development with dynamic markings *ff*, *sfz*, and *f*. The bass staff features a more active line with dynamic markings *sfz* and *p*, and includes fingerings (1-5).

Third system of musical notation. The treble staff shows a melodic line with dynamic markings *ff* and *sfz*. The bass staff continues with harmonic accompaniment, featuring dynamic markings *sfz* and *ff*, and fingerings (1-5).

Fourth system of musical notation. The treble staff features a melodic line with dynamic markings *sfz*. The bass staff provides harmonic support with dynamic markings *sfz* and *ff*, and includes fingerings (1-5).

Fifth system of musical notation. The treble staff contains a melodic line with dynamic markings *ff* and *f*. The bass staff features a complex accompaniment with dynamic markings *ff* and *f*, and includes fingerings (1-5).

SCHERZO.

Allegro giojoso. ♩ - 112.

S. Jadassohn. Op. 35. № 3.

[illegible]

Handwritten musical score system 1. Treble and bass staves. Dynamics: *pp*, *ff*, *dim. f*, *p*, *pp*, *ff*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *p*. Pedal markings: Ped. * Ped. * Ped. *

Handwritten musical score system 3. Treble and bass staves. Dynamics: *p*, *p dolce.*, *ten.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Handwritten musical score system 4. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Handwritten musical score system 5. Treble and bass staves. Dynamics: *p e sempre diminuendo.*, *pp diminuendo.*. Pedal markings: Ped. *

Handwritten musical score system 6. Treble and bass staves. Dynamics: *pp*, *ppp*. Pedal markings: Ped. * Ped. * Ped. *

SCHAFERS LIEBESLIED.

SHEPHERDS LOVE SONG.

Romanza by

Hans Schmitt Op. 11. N^o 1.

Allegretto moderato. ♩ - 104. *a tempo.*

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The tempo is marked 'Allegretto moderato' with a quarter note equal to 104 beats per minute, and 'a tempo.' The first measure is marked 'cantando.' and the second measure is marked 'rit.'. The first measure of the treble staff has a 'p' (piano) dynamic marking. The first measure of the bass staff has a 'p' (piano) dynamic marking. The system ends with a 'p' (piano) dynamic marking in the treble staff.

Pedale.

The proper and artistic use of the Pedal in this composition is of the greatest importance, it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

The second system of musical notation. It continues the piece with a grand staff. The first measure of the treble staff has a 'rfz' (rassente) dynamic marking. The first measure of the bass staff has a 'p' (piano) dynamic marking. The system ends with a 'p' (piano) dynamic marking in the treble staff.

The third system of musical notation. It continues the piece with a grand staff. The first measure of the treble staff has a 'p' (piano) dynamic marking. The first measure of the bass staff has a 'p' (piano) dynamic marking. The system ends with a 'p' (piano) dynamic marking in the treble staff.

The fourth system of musical notation. It continues the piece with a grand staff. The first measure of the treble staff has a 'p' (piano) dynamic marking. The first measure of the bass staff has a 'p' (piano) dynamic marking. The system ends with a 'p' (piano) dynamic marking in the treble staff.

tranquillo.

dim.

ten.

ten.

rit.

cres.

marcato.

a tempo.

f

ten.

rit.

a tempo.

ten.

dolce, tranquillo.

ten.

p

dolce, tranquillo.

rit.

dolce.

pp

rit.

dolce.

pp

a tempo.

cantando. rit. p

First system of musical notation, measures 1-4. Treble and bass staves. Treble has eighth-note runs with fingerings. Bass has chords and eighth notes. Dynamics: *cantando.*, *rit.*, *p*.

rfz

dimin. e rit. p

Second system of musical notation, measures 5-8. Treble and bass staves. Treble has eighth-note runs. Bass has chords. Dynamics: *rfz*, *dimin. e rit.*, *p*.

a tempo.

lento.

rfz rit. p

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has eighth-note runs. Bass has chords. Dynamics: *a tempo.*, *lento.*, *rfz*, *rit.*, *p*.

rit. p

pp rit.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has eighth-note runs. Bass has chords. Dynamics: *rit.*, *p*, *pp*, *rit.*

a tempo.

l.h.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has eighth-note runs. Bass has chords. Dynamics: *a tempo.*, *l.h.*

ALHAMBRA.

MOORISCH DANCE.

Charles Kunkel.

Allegretto $\text{♩} = 66$.

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The time signature is 3/4, and the tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as fingerings (1-5), slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The word 'Ped.' (pedal) is written below the bass staff in several measures, indicating when to use the sustain pedal. The piece ends with a double bar line and a star symbol.

5 2 4 2 5 2 5 2 4 2 5 2

f *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 2 4 2 5 2 4 2 5 2 5 2

f *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

5 2 4 2 5 2 5 2 4 2 5 2

f *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 2 4 2 5 2 4 2 5 2 5 2

f *p* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

1 2 3 4 2 4 3 2 1 3 2 1 3 2 1 2 4 2 4 3 1 3

f *p*

Ped. Ped. Ped. Ped. Ped. Ped.

1 2 3 4 2 4 3 2 1 3 2 1 3 2 1 2 4 2 4 3 1 3

f *p*

Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures, which include the piano introduction and the beginning of the vocal melody. The piano introduction is marked with a 'p' (piano) dynamic and a 'Ped.' (pedal) instruction. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings.

To shorten the piece go from ♦ to ♦

First system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Bass staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. Dynamics include *f* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Bass staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. Dynamics include *cres.*, *f*, and *p*.

Third system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Bass staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. Dynamics include *f* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Bass staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. Dynamics include *f* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Bass staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. Dynamics include *f*, *cres.*, and *p*. The tempo marking *animato.* is present.

Sixth system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Bass staff has fingerings 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. Dynamics include *ff*, *rit.*, and *a tempo.*

LISTEN, MY LOVE.

(LAUSCHE MEIN LIEB?)

Serenade. by

Alfred Grünfeld.

Allegretto ♩_{112} .

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/8. The tempo is marked 'Allegretto' with a metronome marking of 112. The dynamics are marked 'pp' (pianissimo) and 'una corda'. The notation includes various musical symbols such as notes, rests, and fingerings. A 'Pedale' marking is present below the first measure.

The second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 4/8 time signature and one-sharp key signature. The notation includes various musical symbols such as notes, rests, and fingerings.

The third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 4/8 time signature and one-sharp key signature. The notation includes various musical symbols such as notes, rests, and fingerings.

The fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 4/8 time signature and one-sharp key signature. The notation includes various musical symbols such as notes, rests, and fingerings.

The fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 4/8 time signature and one-sharp key signature. The notation includes various musical symbols such as notes, rests, and fingerings.

First system of musical notation, measures 1-5. The treble staff contains complex fingerings (5, 4, 5, 4, 3, 4, 5, 3, 4, 5, 4, 5, 3, 5, 4, 5) and slurs. The bass staff contains simpler fingerings (3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2). A single eighth note line is written below the bass staff.

Second system of musical notation, measures 6-10. Measure 6 includes the marking *rit.* and *f*. Measure 7 includes the marking *Tempo I*. Measure 8 includes the marking *pp*. Fingerings are indicated throughout the system.

Third system of musical notation, measures 11-15. Measure 14 includes the marking *pp*. An *Echo* section is indicated by a dashed line and a bracket in measure 15. Fingerings are indicated throughout the system.

Fourth system of musical notation, measures 16-20. Measure 16 includes the marking *animato.*. An *Echo* section is indicated by a dashed line and a bracket in measure 17. Fingerings are indicated throughout the system.

Fifth system of musical notation, measures 21-25. This system contains complex rhythmic patterns and slurs in both staves. Fingerings are indicated throughout the system.

Sixth system of musical notation, measures 26-30. Measure 27 includes the marking *accelerando.*. Measure 28 includes the marking *sf*. An *Echo* section is indicated by a dashed line and a bracket in measure 29. The system concludes with a double bar line and a final note in measure 30. Fingerings are indicated throughout the system.

To Miss Grace W. Seavey.

MELODIE.

Più moderato. ♩ - 96.

E. R. Kroeger.

cantabile.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. It continues with a series of eighth and sixteenth notes, including triplets and slurs. The bass clef accompaniment consists of a steady eighth-note pattern. Pedal markings are indicated by 'Ped.' followed by an asterisk. Fingerings are shown with numbers 1-5 above the notes.

The second system continues the melody and accompaniment. It features a 'cres.' (crescendo) marking above the treble staff. The melody includes a triplet of eighth notes and a slur over a group of notes. The bass staff continues with its eighth-note accompaniment. Pedal markings and fingering numbers are present throughout the system.

The third system of musical notation continues the piece. It includes a 'cres.' marking and an 'mp' (mezzo-piano) dynamic marking. The melody features a triplet and a slur. The bass staff has a more complex accompaniment with some chords. Pedal markings and fingering numbers are included.

The fourth system of musical notation concludes the piece. The melody features a final triplet and a slur. The bass staff continues with its accompaniment. Pedal markings and fingering numbers are present.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a piano introduction, followed by the first verse, a chorus, and a second verse. The piano introduction features a melody in the right hand and a bass line in the left hand. The first verse and chorus are marked with a piano (p) dynamic. The second verse is marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment, also with fingerings. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords, along with slurs and ties.

poco a poco cresc.

This musical score is for a piano piece, likely a study or exercise, in G major (one sharp). It consists of two staves, treble and bass. The tempo and dynamics are marked 'poco a poco cresc.' (gradually increasing). The piece is divided into four measures, each featuring a 'Ped.' (pedal) instruction. The first measure has a treble staff with a descending eighth-note scale (5, 4, 3, 2, 1) and a bass staff with a descending eighth-note scale (3, 2, 1, 5, 4, 3, 2, 1). The second measure has a treble staff with a descending eighth-note scale (5, 4, 3, 2, 1) and a bass staff with a descending eighth-note scale (1, 2, 1, 2, 1, 2, 1, 2). The third measure has a treble staff with a descending eighth-note scale (5, 4, 3, 2, 1) and a bass staff with a descending eighth-note scale (1, 2, 1, 2, 1, 2, 1, 2). The fourth measure has a treble staff with a descending eighth-note scale (5, 4, 3, 2, 1) and a bass staff with a descending eighth-note scale (1, 2, 1, 2, 1, 2, 1, 2). The piece ends with a final chord in the bass staff.

a tempo.

mf *dimin.*

a tempo.

*Pod. **

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many accidentals (sharps and naturals) and fingerings. The voice part is in the upper register, featuring a melody with fewer accidentals and fingerings. The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score is for a piano and voice, with the piano part in the lower register and the voice part in the upper register. The piano part features a melody with many accidentals (sharps and naturals) and fingerings. The voice part features a melody with fewer accidentals and fingerings. The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score is for a piano and voice, with the piano part in the lower register and the voice part in the upper register.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note bass line. The vocal line includes various melodic phrases, some with fingerings (1-5) and breath marks. The lyrics are written below the vocal line.

5 4 3 4 3 5 4 3 4 3 5 4 3 4 3 5 4 3 4 3

dim. e rit.

a tempo.

The musical score is for a piece in 3/4 time, marked *a tempo.* It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with various ornaments, including grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. The tempo marking *a tempo.* is written above the first measure. The piece concludes with a double bar line and a repeat sign.

[illegible]

ETUDE IX.

(A minor)

Allegretto quasi un poco andante. ♩ - 138 ♩ - 92.

The musical score for Etude IX is presented in six systems, each consisting of a piano (left) and treble (right) staff. The key signature is A minor, indicated by one flat (B-flat) and the absence of sharps. The time signature is 6/8, shown at the beginning of the first system. The tempo is marked 'Allegretto quasi un poco andante' with a note value of 138 for a half note and 92 for a quarter note. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *fz* (forzando). Fingerings are indicated by numbers 1-5 above or below notes. A first and second ending are marked with '1.' and '2.' in the second system. The word 'simili.' (simile) appears above the piano staff in the third system. A crescendo marking 'cres.' is found in the fourth system. The piece concludes with a final *fz* marking in the sixth system.

ETUDE X.

(F sharp minor)

Throughout this study the hidden melody should

appear thus:



Andante. ♩ 116 ♩ 88.

First system of musical notation, bass clef. The upper staff contains a complex melodic line with fingerings 1, 2, 5. The lower staff contains a simple bass accompaniment. Pedal markings are present below the lower staff.

Second system of musical notation, treble clef. The upper staff contains a complex melodic line with fingerings 1, 2, 5. The lower staff contains a simple bass accompaniment. Pedal markings are present below the lower staff.

Third system of musical notation, bass clef. The upper staff contains a complex melodic line with fingerings 2, 3, 5. The lower staff contains a simple bass accompaniment. Pedal markings are present below the lower staff.

Fourth system of musical notation, treble clef. The upper staff contains a complex melodic line with fingerings 1, 2, 5. The lower staff contains a simple bass accompaniment. Pedal markings are present below the lower staff.

Fifth system of musical notation, bass clef. The upper staff contains a complex melodic line with fingerings 2, 3, 5. The lower staff contains a simple bass accompaniment. Pedal markings are present below the lower staff.

Sixth system of musical notation, bass clef. The upper staff contains a complex melodic line with fingerings 1, 2, 5. The lower staff contains a simple bass accompaniment. Pedal markings are present below the lower staff.

ETUDE XI.

(A major.)

Allegretto. ♩ - 132 ♩ - 108.

p e sempre legato

cres.

f *ff*

dimin. *f* *ff*

ETUDE XII.

(D major)

Mouvement de Valse..

Allegretto. ♩ - 132 ♩ - 80

The musical score for Etude XII is presented in six systems, each consisting of a piano (left) and treble (right) staff. The key signature is D major (two sharps). The tempo is marked 'Allegretto' with a metronome indication of 132 quarter notes per minute. The piece is in 3/4 time and consists of 80 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score includes several slurs and ties, indicating phrasing and continuity. The piece concludes with a final cadence in the piano staff.

System 1: Treble staff begins with a series of eighth notes, while the piano staff provides a harmonic accompaniment. Fingerings are indicated for both hands.

System 2: The treble staff continues with a melodic line, and the piano staff features a series of chords. A dynamic marking of *f* (forte) is present.

System 3: The treble staff shows a descending melodic phrase, and the piano staff continues with harmonic support. A dynamic marking of *ff* (fortissimo) is present.

System 4: The treble staff features a series of eighth notes, and the piano staff provides a harmonic accompaniment. A dynamic marking of *dimin.* (diminuendo) is present.

System 5: The treble staff continues with a melodic line, and the piano staff features a series of chords. A dynamic marking of *dimin.* (diminuendo) is present.

System 6: The treble staff concludes with a final cadence, and the piano staff provides a harmonic accompaniment. The piece ends with a final cadence in the piano staff.

ETUDE XIII.

(G major)

Book II.

H. Bertini Op. 29.

Andante. ♩ 132 ♩ 80.

p legato.

poco a poco cres.

poco a poco dimtn.

1. *2.* *Fine.*

Repeat from beginning to Fine.

ETUDE XIV.

(E minor.)

Allegro. ♩-120 ♩-88.

f *ff* *p*

1. 2.

ETUDE XV.

(E major.)

Andante. ♩-60 ♩-72.

p *legato.* *p* *mf* *f* *espress.* *r.h.* *atm.*

p *mf* *f* *espress.* *r.h.* *atm.*

ETUDE XVI.

(E minor)

Allegro ♩ 132 ♩ 80.

The musical score for Etude XVI in E minor, Allegro, is presented in six systems. Each system consists of a piano (left) and treble (right) staff. The tempo is marked 'Allegro' with a metronome indication of 132 quarter notes and 80 half notes. The key signature is E minor. The score includes various musical notations such as notes, rests, accidentals, and fingerings. Dynamic markings include 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

ETUDE XVII.

(C major.)

Allegretto ♩ - 120 ♩ - 88.

This musical score is for Etude XVII in C major, marked Allegretto with a tempo of 120 beats per minute. The piece is written for piano in 2/4 time and consists of 88 measures. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (p) dynamic and features a series of eighth-note patterns in the right hand and simple chords in the left. The second system continues these patterns, with a forte (f) dynamic marking appearing in the left hand. The third system includes a section marked *fz* (forzando) in the left hand, followed by a return to piano. The fourth system shows a complex right-hand passage with many beamed eighth notes and a *p* dynamic marking. The fifth system concludes the piece with a final flourish in the right hand and a *sf* (sforzando) marking in the left hand. Fingering numbers (1-5) are provided for many of the notes throughout the piece.

ETUDE XVIII.

(A minor.)

Allegretto ♩ - 80 ♩ - 108.

The musical score for Etude XVIII in A minor is presented in five systems. Each system contains a piano (piano) staff and a violin (violin) staff. The tempo is marked Allegretto, with a range of 80 to 108 beats per minute. The key signature is A minor, indicated by one sharp (F#). The score includes various musical notations such as slurs, fingerings, and dynamic markings. The piano part features complex fingerings and slurs, while the violin part includes slurs and fingerings. The score is marked with dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo). The word *ten.* (tension) is used to indicate specific passages. The score is divided into five systems, each containing a piano staff and a violin staff. The first system begins with a tempo marking of 80 to 108. The second system includes a tempo marking of 80 to 108. The third system includes a tempo marking of 80 to 108. The fourth system includes a tempo marking of 80 to 108. The fifth system includes a tempo marking of 80 to 108. The score is marked with dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo). The word *ten.* (tension) is used to indicate specific passages. The score is divided into five systems, each containing a piano staff and a violin staff. The first system begins with a tempo marking of 80 to 108. The second system includes a tempo marking of 80 to 108. The third system includes a tempo marking of 80 to 108. The fourth system includes a tempo marking of 80 to 108. The fifth system includes a tempo marking of 80 to 108.

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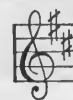
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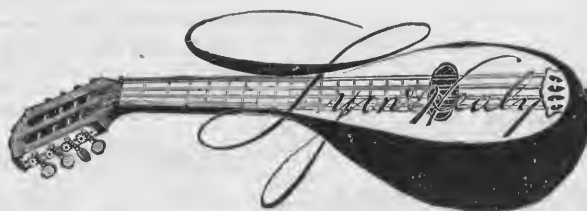
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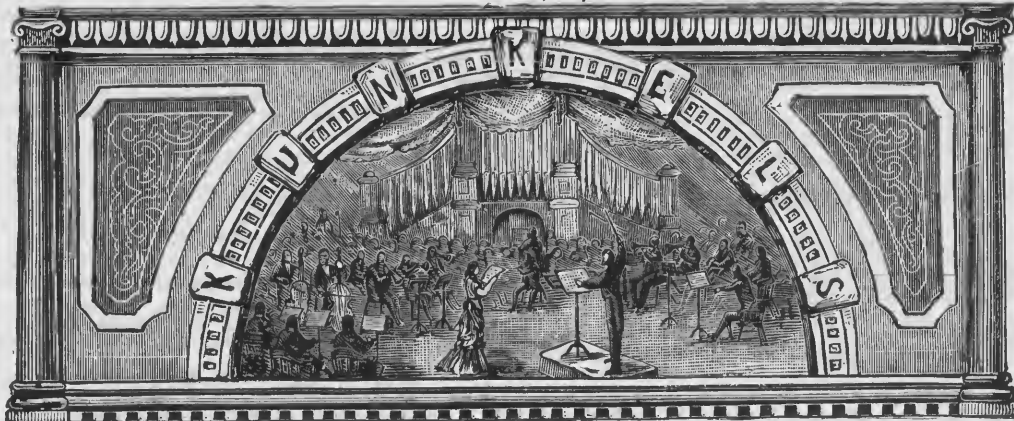
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